

AN EVALUATION OF THE USE OF MUSIC IN *OMO GHETTO THE SAGA*

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**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT OF
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CITY IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE
AWARD OF BACHELOR OF ARTS DEGREE (B.A) IN THEATER ARTS.**

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DECLARATION

I affirm that this project is the result of my independent research and writing, under the supervision of Dr. Ndifreke E. Akwaowo for the purpose of acquiring a Bachelors of Arts (B.A) Degree in Theater Arts. All findings and analysis in this study are products of my personal research, and where the views of others have been used and expressed, they were duly acknowledged.

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CERTIFICATION

This is to certify that this project was carried out by OGEDEGBE, EGHOSASERE MARIA-GORRETTI with the matriculation number ART1802181 in the Department of Theater Arts, University of Benin, Benin City, under the supervision of Dr. Ndifreke E. Akwaowo

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Head of Department

DATE

DEDICATION

This project is dedicated to God, my parents Mr. and Mrs. Peter Ogedegbe and myself.

ACKNOWLEDGEMENTS

I acknowledge God almighty for the strength he bestowed on me to carry out this project after four long years in the University of Benin.

Special appreciation goes to my supervisor, Dr. Ndifreke E. Akwaowo for the effort devoted to correcting, proofreading, and improving my work.

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To my friends and acquaintances, I am really grateful for your support during my stay in the university.

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ABSTRACT

This study is an evaluation of the use of music in *Omo Ghetto the Saga*, with the specific objectives of examining the forms of music in the film, the dramatic essence of music in the film, the level of conformity to international best practice of music in film, and the interaction between the music and film. Content analysis was a veritable instrument in carrying out the evaluation which was qualitatively carried out in cue-by-cue terms. Findings revealed that the movie featured a hybrid score which composed of elements of both the developmental and leitmotif scores, along with specific themes associated with certain characters and situations. As a sift-off from the study, it was concluded that film score can serve as a deciding factor for films that make impact to the viewing audience. Recommendations were that movie production stakeholders should take film score as a premium aspect of movie production by devoting requisite financial, and technological attention to the production process.

CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter is a general introduction of the study. It entails the Background of the Study, Statement of the Problem, Research Objective, Research Questions, Significance of the Study, Scope of the Study and the definition of terms.

1.1 Background to the Study

Film as a medium first arrived Nigeria in the late 19th century in the form of peephole viewing of motion picture devices. The earliest feature film made in Nigeria is the 1926's "Palaver" produced by Geoffrey Barkas. The film was also the first film ever to feature Nigerian actors in a speaking role Ekenyerengozi (12).

Veteran musical composer Leith Stevens has a theory that "music should not serve merely for background purposes", He believes music should be employed to express the character of a scene and its emotional implications, that is, the music used in film must be in unison with the plot or message of the film and its scene Stevens, (398).

An average Nigerian soundtrack opens up a window to the storyline, and in most cases, it runs off track ahead of the movie; in some cases, the music is louder than the dialogue. This study aims to evaluate the use of music in *Omo Ghetto the Saga* Nollywood movie, the movie was released commercially on December 25th, 2020. The film had its theatrical release coinciding with Christmas on 25th, December 2020, and was opened to extremely positive reviews from critics. The movie is the second film in the Omo Ghetto franchise, and it was also the sequel to the 2010 trilogy film, *Omo Ghetto*.

Most Nigerian film producers did not bother to pay musicians or seek their permission before using their songs in the film. This changed in 2017 after a lawsuit was filed and won by Lady Donli, a Pan-African artist who discovered a 10-second input of her song “Kashe Ni” on an onscreen movie. She formed a movement of artists to take back their rights to their song not being used without permission and without commission, which motivated others to sue. Afrocritik (2). Even though the Nollywood industry is one of the biggest in the world in terms of revenue, it is still emerging in terms of the movie soundtrack and film score.

1.2 Statement of the Problem

Music was elaborately applied in the Nigerian movie, *Omo Ghetto the Saga*, presenting a veritable material for scholarly evaluation of the use of music, and its perceived functions in Nollywood movies.

1.3 Research Objective

This study aims at evaluating the use of music in the Nollywood movie, *Omo Ghetto the Saga*. The Specific objectives are to:

1. Examine the forms of music in *Omo Ghetto the Saga*.
2. Ascertain the dramatic essence of the use of music in *Omo Ghetto the Saga*
3. Determine the Conformity of Music in *Omo Ghetto the Saga* to international best practices of Music in films.

1.4 Research Questions

1. What are the forms of music used in *Omo Ghetto the Saga*?
2. What is the dramatic essence of music used in *Omo Ghetto the Saga*?
3. How does the music used in *Omo Ghetto the Saga* Conform to international best practices of music in film?

1.5 Significance of the Study

The study will help to contribute to the knowledge on the study of film scoring and the use of music in films in Nollywood, and serve as an additional reference material to other researchers in conducting further researches on film music in Nollywood.

1.6. Scope of the Study

This study evaluates the use of music in the movie, *Omo Ghetto the Saga*, directed by Funke Akindele and commercially released on December 25th 2020.

1.7 Definition of Terms

The definition of terms are operational in nature, and are presented as follows;

Cue: is a phrase that's used when getting a piece of music, orchestral, instrumental, or choral pieces that comprises the film score, and timing them to begin and end at specific points during the film in order to enhance the dramatic narrative and emotional impact.

Cue Sheet: A cue sheet is a document created by the production company which lists all the music used within a television program, special or movie.

End Credits: The end credits come when the film has ended, and all the people involved in the production are being named, the music in this part of the film is usually the theme song(s).

Feature Film: A feature film is a full length film, the main item in a cinema programme, the minimum “full length” time varies in different parts of the world, but it is mostly around 60-80 minutes.

Film Score: A film score is the original music that accompanies a film, a film music composer is hired for the production, the film score enhances the film's emotion, creating a mood for each scene.

Main Title: This is the music that is heard in a film while the opening credits are rolling, this music is often later recorded on soundtrack albums.

Nollywood: The movies made in the Nigerian film industry, whether in English, Yoruba, Hausa, Igbo, Itsekiri, Edo, Efik, Ijaw, Urhobo or any other of the over 300 Nigerian languages; the body covering everything related to Nigerian Cinema.

Source Music: this music is also called "diegetic music" it means that it comes from a source in the story, like a speaker or live band or car. It is music that the characters can hear (or perform) themselves, and that would be playing even if the scene were to be happening in real life.

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

This chapter is a review of related literature. It discusses the key concepts of the study including music in film.

2.1 Music in Film

Film Music is music used in a film to accompany the actions in a movie and create atmosphere. The term film Music is an umbrella name that covers two types of movie music: a film score and a film soundtrack. The film score is designed just for what is happening in the film on screen, but the soundtrack may contain songs that are independent from the movie itself and were not made only for the film. Music in film

helps to establish tone, enhance the atmosphere and increase emotions. Without music, viewers would find it difficult to concentrate on the narrative being passed across.

Prendergast (220) outlined two schools of thought in his book: the cognitivist theories that assert that music can only signify emotional meanings but cannot arouse them in listeners, and the emotivist theories, which claim that music can and often does arouse emotional responses. As grand and slightly difficult these theories may seem to comprehend, the bottom line is that music plays on our emotions. It is a non-intellectual communication, the theory indicates an interaction between music and the unconscious mind.

Fischoff (4) states that "the listener does not need to know what the music means, only how it makes him feel." He further asserted how intriguing it is to note that the average moviegoer takes the musical accompaniment of a good dramatic film for granted, and they can hardly tell if they heard any music (except the movie soundtrack) after the movie is over, which is so because the music was only heard subconsciously.

Davis (24) states that there are three stages in film production: preproduction (inception, planning and development of an idea), production (actual shooting of the movie), and post-production (editing and creation of the audio tracks including the dialogue, sound effects and music). He also said that, the film composers involvement

in the movie begins in the post-production stage, when the editing of the movie is completed. He continued that the composer will sit with the producer and director of the movie and determine the different places in the movie that require music, how much music is required, what the music should sound like, and what emotions the director is trying to convey in the scenes.

Davis (24) point of view is that the entire score is made up of several sequences lasting from a few seconds to several minutes, and that these sequences are known as cues, and that a feature film may have up to thirty of such cues, adding up to about 40-90 minutes of music. Since music is an ever-evolving art, there may not be any everlasting rules guiding its use in film, only certain conventions or protocols that may fade in and out of favor from time to time. It is only to be expected that the music used accompanies and accentuates the onscreen drama, whether the composer uses a solo piano or entire orchestra, or just a bunch of electronic/synthesized sounds.

Fischoff (24) presented some agreeable rules as follows; Loud music may be accompanied with a scene with intense emotion, as the emotion will support it. Loud music in a scene with little dramatic action will do more harm than good. If the music simply tells you what is happening on screen, then it adds nothing to the emotion of the scene and produces no additional response from the audience, thereby rendering it

useless. Strings do not fight voices; therefore, they are useful under dialogue. In a scene dominated by sound effects such as bells, whistles, trains, and people in action, the music should be subtle enough to enhance but not interfere.

2.2 The Function of Music in Film

The function of music in film have been highlighted in several literatures over the years. A concise discussion on the subject is made under the following heading:

2.2.1 Creates Mood

Ganser and Huda (25) says music has the power to influence mood, both positively and negatively. Music can set the tone of the movie, it affects our mood and can make us cry, laugh, feel alone or even awkward. The genre of song can affect our reaction to certain scenes in a movie, music can also boost the brains dopamine and its increased production can help relieve feelings of anxiety and depression. Every film must have a mood, because that is what the audience will remember most.

2.2.2 Emphasize Movement

Davis (9) says the use of mickey mousing is a term that refers to using music to emphasize a lot of the action, the use of music in emphasizing movement is called "mickey mousing", this is where character actions were accented or emphasized by strategic sounds, for example an eyebrow raise would be accompanied by a "ping" sound in rhythm with the movement. Music can also function as a way to feel whether the pace is speeding up or slowing down.

2.2.3 Identify where and When the Events in the Movie takes Place

Davis (12) says music functions in a way that bears upon the physical action or the location of a scene, and the time period, the audience should be able to identify where and when the events in the movie takes place through music. For example, a composer might employ the synthesizers and drums used in popular music to represent an urban setting or may use local instruments such as the dundun drums that usually accompany events happening in the western part of Nigeria.

2.2.4 Technical Function

Davis (19) explained the technical function of music in film as when the music aids the overall structure of the film in aspects like creating continuity from scene to scene (making a transition) and creating continuity throughout the entire film. A movie without sound is actually a bunch of seemingly unconnected pictures, and music is the

glue which joins them into a cohesive form. Techniques such as the leitmotiv can also be used to create a connection between scenes and the entire movie. For example, if the composer composes a theme for a particular character which is played anytime the character is on screen, the audiences' minds are automatically drawn to that character.

2.3 Ways in which Music Serves the Screen

Copland (214) says there are a number of ways in which music serves the screen, as follows: Music creates a more convincing atmosphere of time and place and gives the audience a hint of the period in which the action is set. It can underline psychological refinements, which means music refers to the unspoken thoughts of a character or the unseen implications of a situation. Or it may run counterpoint to what is happening on screen; a well placed dissonant chord can alert the audience of some imminent danger in an otherwise sentimental scene. Music serves as neutral background filler, in the sense that one is not supposed to hear this kind of music; it meant to fill up spaces in conversation. Great Care must be taken with this kind of music, making sure to keep it under the dialogue so as not to cancel someone's voice. Music builds a sense of continuity, music is a binding tool that holds a film together.

Music can be used to unify unconnected scenes, as in newsreel or montage. Music expresses the inner feelings of the characters in contrast to the characters reactions to the external aspects or the ongoing action. The focus is on the character and personality of the actors rather than situation. Music creates a mood that can be used to reflect action on screen e.g. plunk, plunk, plunk, as a mouse creeps across the floor in cartoons. Music should be heard, even if unconsciously, together with the drama and the acting coming together to create a work of art.

2.4 Writing for Dialogue

Davis (32) further stated that the approach to writing music under dialogue is determined by many number of factors, including the mood of the scene, the pacing of the scene, the amount of sound effects present, and the importance of the dialogue itself to the plot. He also mentioned that ultimately, the music will probably be dubbed or mixed in very low under the actors lines. And he considered it the natural fate of music in film, which should not come as a surprise. Music is meant to accompany the action, it usually plays a supporting role, and only infrequently does it take a starring role.

Different schools of thought exist concerning the use of music under dialogue; some believe that it is good to move the music when the actors pause, and sustain the

music when the actors are speaking; this is a technique used by many composers over the years. Some composers always write sustained tones during dialogue, which is another valid technique. It is always best to consider that every situation is different and has its own musical requirements.

To determine the appropriate music for dialogue scenes, there are melodic, harmonic, and orchestration factors to take into consideration, like how active the melody should be, how thick the chord should be, and what instruments should be played. Richard Davis explained some considerations when writing for dialogue such as: What is being said? The music will be mixed very low underneath the dialogue. Who is speaking? The pitch of a certain instrument may conflict with the actor's voice at certain times. For example, cello or French horn played between middle C and C octave share the same range as most male voices and might cause a fight for attention with the dialogue. Instruments between G below middle C and G an octave higher might fight with a woman's speaking voice. It is important to note that quicker tempos, syncopated rhythms, and busy melodies tend to draw the audiences attention to the music and away from the dialogue. What is the pacing of the dialogue? Are the lines spoken or rendered quickly, with urgency or is the actor taking his or her time? Are there pauses between each line, or do they overlap? These things will determine how

fast the music moves. The composer may emphasize rapidly spoken lines with active music.

Also, the most important point that can be made about writing music for dialogue is that the music should not draw attention to itself. The best music for dialogue is that which reflects the dramatic situation, and can be heard through the speaking, and allows the voices to be in the foreground without any aural conflict.

2.5 The Main Title and the End Credits

The music played at the beginning of the movie when the credits are rolling is called the main title music, or simply the main title. The main goal of this music is to set the mood and tone of the film. This music gives the audience an idea of the kind of story they are about to experience.

Davis (24) says there are several approaches concerning this kind of music depending on the director and other factors, such as whether there is dialogue while the credits are rolling; in that case, the music should act as an underscore. He maintained that the main title music often offers the composer a rare opportunity to make a full musical statement a little bit as there are no dramatic moments to hit and the cue is usually about two to four minutes long, Whereas in many cues during the movie, there is not enough time to complete an idea with a couple of sections.

The end credits come when the film has ended and all the people involved in the production are being named. Davis (24) further pointed out that for the sake of pure commerce, the music in this part of the film is usually a song; producers hope that because the song is the last thing heard, it will stick in the minds of people and make them want to buy the soundtrack album. The composer may decide to compose music for this part of the film, and since the end credits is often five or six minutes, the composer is free from dramatic considerations. However unfortunately, very few people remaining in the theatre to hear this music.

2.6 Source Music

Atkins (12) says Source music is any music that appears to be coming from a source on screen. Other words, it is any music the actors in the scene can hear. Examples are car, radios, home stereos, and bands in a nightclub, street musicians, and even actors humming in the shower. There are many instances whereby songs that are not featured and that are part of the background of the actual scene.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter is the methodologies employed in carrying out this study. It focuses on the research design, the population, the sampling technique, source of data, the data collection method, research instrument and the method of data analysis.

3.1 Research Design

This study uses a qualitative research design using a case study, qualitative analysis is the type of research that dig's deep and explores into real world problems, it

simply means, qualitative method of research collects non-numerical data to gain insights that answers the question "why" .

3.2 Sample Size and Sampling Technique

This research made use of purposive sampling, this is also known as judgmental or subjective sampling, it is a form of non-probability sampling whereby researchers rely on their own judgement when choosing the population to participate in their surveys.

3.3 Method of Data Collection

The data collection method for the study was purposive as it involved watching/listening to all the musical cues in the movie and analyzing the form/structure of the music and its perceived intended functions.

3.4 Instrument for Data Collection

The study relied solely on the instrument of content analysis.

3.5 Method of Data Analysis

The data was exposed to contextual content analysis, a qualitative method of research.

3.6 Reliability of Instrument

The supervisor satisfied the instrument used and deemed it reliable in carrying out the research

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS, AND DISCUSSION OF FINDINGS

4.0 Overview

This chapter focuses on the analysis of the music used in *Omo Ghetto the Saga* movie. This chapter entails the data of the cue by cue description of the music track (which comprises of the score and the songs) of the movie. Each of the individual

musical cue in *Omo Ghetto the Saga* is described in detail in the context of its significance in the movie.

4.1 Background Information on the music used in *Omo Ghetto the Saga* movie

Omo Ghetto the Saga is a Nigerian comedy film, directed by Funke Akindele and Abdurashheed Bello. It tells the story of twins who are reunited, one being a good hearted female gangster and the other an uptight rich woman. They take on family, crime, police and all the trouble that follows them. The movie was released on the 25th of December, 2020. Temidayo Babatope Joseph (aka Puffy Tee) was the music composer for the film.

4.2 Data Presentation and Analysis

Omo Ghetto the saga: Cue by Cue Analysis

0:00:21-0:01:45 – A fast pace music, is played along with the introductory credit This exciting but intense tune is employed to set the mood of the film we are about to witness; A Lagos slum and a boy being chased by the police, the music comprises of drums accompanied by an electronically synthesized kick drum, snare and saxophone This symbolizes the fast paced life of urban Lagos (where the movie is set), which is associated with busy street, hustling people and different odd jobs going on at the same time. Towards the end of this cue, the fast pace music reduces to an almost silent

then ends which makes the transitioning from that fast pace song to silence easier, it featuring a low drum sound giving an ominous feeling, suggesting that there just might be something sinister associated with that particular character.

0:03:33-0:03:53- The main title is played, it's a fast tempo song, that has the words of the movie title, the song says " Emi Omo ghetto, I was born in the ghetto", it has drums and some electronic beat, the composer was able to make a statement about the mood of the film in the main title, since there was no serious dialogue going on to consider. The only sound in the main title was the sound of lefty's vehicle.

0:04:05-0:04:46 - A building sound, as lefty tells the small boy that she helped from the police to bring out the reason as to why the police is chasing him, the sound is being played to depict the high rising tension between lefty and the young boy as she ransacks his bag and finds drugs. There are no vocals in the sound being played as it used to just indicate a rising tension then that cue ends.

0:06:27-0:06:35- This beat is an afro beat instrumental, with drums and keyboard sound, and a minor voice that just shouts "movement" the song dies down, it's not a major score but it's used to just put the viewers back into the mood of the movie after lefty's conversation with her mother about her all too frequent visits to the ghetto after her several warnings to stay away.

0:06:54-0:014:07- Electronic drum sounds to indicate tension as the rival gang comes to threaten one of lefty's friends. The sound stops and continues at 8:50 of the movie till 14:07, the beat rises and falls depending on the level of interest the scenes have like the chase between Mogambo and lefty the electronic drum increases and the regrouping of Mogambo's boys to strategize the beat reduces and increases again.

0:15:06-0:16:04- A slow paced piano sound, it's a romantic tune for lefty and her lover, they are having a conversation and the sound is played, it's calming and an almost touching romantic moment, almost touching in the sense that if lefty hasn't been so brazen it would have been romantic and touching.

0:16:05-0:16:32- Source music, the character's sing in Yoruba and hail themselves, the songs they sing are of self praise, using their individual names, then they proceed to singing the main title, also known as askamaya anthem, askamaya being the name of the slums or ghetto they come from, then drums is inserted and the singing stops.

0:18:56-0:19:02- Intro to the popular music mafo by musician Naira Marley is played, it consisted of drum and one note of the keyboard, it leads up to a scene of scammers (yahoo boys) it is an afro pop song and a typical party song here in Nigeria, only the intro of the song is played as the next scene is shown.

0:22:33-0:26:37- Soft music is played comprising of the guitar and piano sound, it is used for the scene that involves Lefty's twin sister who is posh and a different contrast to her, the score is soft and calming a clear difference between the songs played in the ghettos.

0:26:38-0:27:32- It is a club scene and pop music is played, the score used is "show me" by Martinsfeelz, it is reduced to give way for dialogue in the scene, this complies to the international best practice, since the music should never fight with the dialogue. It is played on a G major of a 105 Bpm

0:27:56-0:28:36- Pop music " case" by Teni, still played in the club scene but lowly so as not to obstruct the dialogue, after the dialogue the beat increases and the party scenes are shown elaborately with people dancing with each other, it has a tempo of 102Bpm, and a signature of four beats per bar, a good song for a club scene.

0:28:37-0:29:13- Song is party at my house by kayswitch also a Nigerian pop music played at the club scene, no dialogue ensues during the duration of the song, it's a good song for a club scene, which leads up to an inaudible party music, still played highly despite the dialogue in the scene, but it doesn't obstruct the dialogue In any way the voices are still heard.

0:33:01-0:33:29- Comical music is played which basically consisted of drums, trumpet, which adds to the mood, lefty steals her mother's party invite from the car and when the driver finds out, it's already too late, it's petty stealing so the mood is funny and light and the score fits well with the scene.

0:36:02-0:36:17- A gyration song with background vocals saying "movement, movement, mafia movement" as lefty and her friends prepare to go and cause trouble for some unsuspecting construction workers, it consists of drum and background vocals

0:39:35-0:39:50- Dramatic drum music is played, as the rival gang of Askamaya come to confront lefty and her gang, it indicates trouble as they go into a long dialogue and begin to fight, the sound dies down as dialogue ensues between the characters.

0:40:27-0:43:44- Bass drums is played as Tambolo the leader of the rival gang is introduced, the beat is rhythmic, to emphasize importance, the beat is not completely stopped because at the background bass drums are heard but the beat changes as the beat follows that of a heart beat sound, which sets the mood as that of tension, as the character's insult themselves and rile each other up, the beat turns into a series of drums randomly to increase tensions on some certain lines delivered by the characters, then the fight ensues.

0:44:11-0:44:17- Upbeat juju music is played as lefty is with her twin sister and her family, the music is used to imply a happy scene, as lefty is with her nephew and niece, it's can also be used to imply the setting if the movie, Yoruba, Lagos city .

0:44:30-0:44:45- Source music is played, as lefty and the children sing askamaya bees, the movie's film score, there is dialogue admits the singing but the song doesn't interfere with the dialogue then the cue ends.

0:45:16-0:45:29- Nigerian high life music is played as people trope in for lefty's mum birthday party, the score composes of drum and trumpet, which sets the mood for a party, this cue stops abruptly when the camera pans to lefty's friends who now look presentable and arriving for the party.

0:45:52-0:46:20- Afro beat music with the drums and background voices saying "movement, mafia movement" as the characters make their way to the party, the song stops abruptly and gives way for highlife music, bringing the viewers back to the mood of the party. But the song comes back on again before it fades into Yoruba party music.

0:46:20-0:52:04- Sir shina Peter's singing "afro juju" which consists of Yoruba traditional drums, the talking drum, guitar, keyboard, the characters can also hear this music too, it's a live band setting as the characters dance all around, dialogue ensues

and the music is reduced for the characters voices to be heard, the music increases as sir shina Peter's uses the lead character's name to sing, the music reduces as other background voices can be heard establishing the typical rowdiness of a Nigerian party, it increases again as sir shina peter hypes up the crowd, it reduces soon after for lefty's dialogue with her sister.

0:53:46-0:54:57- The afro juju song continues by sir shina Peter's, it leads up to his popular song "eshe o" as the party just hit it's climax, the guest of lefty's mother are high on what they consumed and are now acting out of the ordinary, drawing attention to themselves as the people gather to watch, the music fades as the cue ends.

0:59:07-0:58:28- Comical drum beat is played as the ladies introduce themselves and their professions, it sets the mood for laughter and lightness despite the heavy situation they are in of being arrested, for causing commotion in the party.

0:59:48-1:00:57- Sad melancholic music is played as Ayomide cries and begs her twin lefty to control her behavior, the music consists of keyboard sounds, they reconcile and the cue ends.

1:01:03-1:03:20- Party scene as the music "secure the bag" by Martinsfeelz featuring Falz is playing, it is an afro pop song as the characters are seen dancing in the club and having a good time, and some of the characters engage in conversation, another

afro pop song comes up and another, the way a typical club plays its soundtracks, there is conversation in the club but the music is then reduced, the cue ends leading to the next scene with soft music played in the background as the characters are seen having sex, dramatic music is played shortly as the characters are seen doing something sinister but it leads back to the soft music.

1:06:59-1:07:33- Fast paced instrumental sound is played as the characters are trying to steal and commit some crimes, some drum sounds are part of the instrumental, to let the viewers know that something extremely bad is about to happen that's way worse than what they were currently doing, and when the characters kill someone by mistake the tempo of the song increases then reduced again and leads up to the next cue.

1:09:30-1:10:52- Soft sad music is played, it comprises of a piano sound, it's reduced almost completely as conversation ensues, it can be heard quietly still in the background as the characters talk, suddenly the beat changes to that of a fast paced music indicating tension and trouble as the police come to wrap up the character.

1:11:38-1:12:36- Soft music is played just keyboard and it gives a relaxing feeling to the scene, as the scene is that of Lefty conversing with her boyfriend and worrying over his health, it's melancholic and comforting and although the character is loud and offsetting the vibe of the music but it's manageable and well suited for the scene.

1:13:32-1:14:35- A tense instrumental music is played as Lefty is accused of stealing a phone, the tense music pans to a comic drum sound as the phone is found after Lefty denies knowing anything about a missing phone, it goes back to that calm music again as she's arrested and leads up to the next cue as Femi and his friends relocate into hiding.

1:16:04-1:18:36- Electronic drum beat is heard, it gives a playful feeling to the scene, trumpet is heard and gives this comic feel to the scene, as the characters finally have a breakthrough but ironically the person who achieves that breakthrough is a drug addict, the instrumental builds into that of a fast paced one, as the characters have a heated conversation, soon a comic instrumental is played as the police show up when the characters least expected it and they've successfully drawn attention to themselves, the music is dramatic and it leads up to the next cue.

1:18:39-1:18:52- Upbeat afro pop song is played as the characters run for their lives, the song is "Japa" by naira Marley and Affeez Fashola, it suits the situation of the characters as they try to escape the police, the song is sang in Yoruba and it means to run.

1:19:44-1:20:09- Sad music is played as Lefty's friends come to see her in prison, it's just a calm instrumental of a piano sound, the moment conversation starts the music

completely stops and doesn't run even in the background, although the conversation sounds recorded not live

1:21:48-1:24:27- Lively drum beat is played, taking the viewers away from the gloomy scene of before into a lively scene, it soon changes to an electronic sound as lefty's friends go to harass Femi lefty's lover, it stops and enters a low tone intense sound.

1:27:04-1:29:44- Dramatic music, electronic drums and other instrument as the characters discovered that they have been played and while the others jubilate, soon the characters break into a song "hang on the hanger" while instrumental is being played to tally with the song.

1:30:12-1:30:59- Tense music, as the characters argue with police officers the instrumental isn't loud at all, unless you where to pay keen attention to the sound, the sound helps with the mood subtly.

1:34:03-1:34:11- This beat is an afro beat instrumental, with drums and keyboard sound, and a minor voice that just shouts "movement" the song dies down, it's not a major score but it's used to just put the viewers back into the mood of the movie,

1:35:45-1:36:21- Calm instrumental is played along with the source music from the driver as he sings in his local dialect, the sound comprises of electronic keyboard and

drums and Trumpets too, it leads up to the next cue and sets for a calm mood in the movie, although it was unnecessary.

1:41:56-1:43:38- Upbeat afro music plays as it introduces to the next scene another unnecessary addition because that next scene is that of a tense one, electric instrumentals play next, indicating the rising tensions in the scene as Femi makes his way back to his white lover, the electronic instrument was necessary in adding to the mood, it wasn't loud and obstructive in anyway confirming to the international best practice.

1:44:15-1:45:07- Sad instrumental music is played, it comprises of just a violin, it lasts all through lefty's speech to her lover as she has found out of his betrayal towards her, the sound is very vital in this scene because it add to the sadness of the scene as lefty breaks down while she recounts all she has been through for him.

1:45:32-1:45:24- Dramatic drum music plays as Femi is angered by lefty's confrontation, the music sets this mood of high rising tension and add to the intensity of the scene, it soon becomes a sad music as lefty cries when Femi is telling her all he has to say, the blend between the dramatic music and the sad music is smooth and undetectable, soon the pace of the instrumental increases again as fight ensues between

the characters, the next scene the melancholic music is still used and we can hear the instrumentals more clearly and it's that of a piano sound.

1:45:25-1:50:55- This beat is an afro beat instrumental, with drums and keyboard sound, and a minor voice that just shouts "movement" the song dies down, it's not a major score but it's used to just put the viewers back into the mood of the movie, it soon leads up to the dramatic instrumental as lefty discovers what her friends have done.

1:51:42-1:56:07- Tense instrumental music is played as Femi is in desperate search for lefty, this instrumental lasts for the next scene's to follow, the instrumental aids in establishing the tension in the scenes, so it's prolonged use for the different scene isn't disturbing or out of place, as the following scenes are that of high rising tensions and the climax of the movie.

1:56:08-1:56:52- Lively beat is used in this scene which comprises of drum sounds, it gives a different feel because it's different from the tense instrumental that had been playing for a long while, this music is used for lefty's twin, a complete contrast to her well mannered and dresses different the instrumental is reduced as conversation ensues.

1:58:41-2:00:15- Instrumental music is played it has a fast tempo and consists of drums, it gives a feeling of upcoming chaotic outbursts as the characters are seen

preparing to fight, but kind of a mock fight quickly the instrumental changes to a more calmer but tense sound that comprises of electronic drum sounds and synthesizer.

2:03:39-2:04:53- Instrumental is played with the same electronic sound establishing the tense mood even more, as lefty's twin sister has been kidnapped by Femi lefty's lover, the discovery is made by their parents and there is high rising tension in their mist, it's necessary for this scene to establish a certain mood while watching that scene.

2:05:25-2:07:57- Music instrumentals are played for this scene and the up coming cues, the mood this instrumental sets or established is that of a tensed one ,the tension involved in the following scenes about Femi keeping Lefty's twin hostage and lefty confronting him about it, this same music is still played even in the next cue when Mario one of Femi's friends gets arrested it changes it's tune and rhythm frequently but it's was still fast paced and used to indicate rising tension in the scene.

2:08:13-2:10:23- Sad instrumental music as lefty recounts her moments with her sister, it goes on for long and at intervals stops and continue and sometimes the instrumental increases and decreases at needed points of action, it increases when her friends console and encourage her and decreases back again, it doesn't interrupt the conversation with the characters and is mild.

2:11:35-2:14:11- Afro pop music is played in this scene "watch" by Slimcase featuring CDQ, the music contains drum sounds and keyboard sound, it's a dancehall kind of music as lefty and her gang go on a rescue mission to save her sister, the song suits the scene and it adds to the comic relief of the drama since they wore mud on their faces, the next cue the song reduces before it dies down completely.

2:14:13-2:24:29- A series of minor tunes is played, comic sound to release the tension of situations , instruments like keyboard and drums and the guitar and electronic keyboard, the instrumental increases as the ladies charge up to fight in order to release her sister, there is gun shot sounds and also the instrumental has loud sounds that resembles that of a gun shot, it's fast paced all through, except from the moment the instrumental starts from the beginning, the audio is like a building tempo, from slow to fast and then slow to fast again, this is the longest audio or score in the film that lasted for 10minutes 15seconds the cue fades with the film score *Omo Ghetto* by baba nee.

4.3 Discussion of Findings

The discussion of findings is based on the research questions advanced in the chapter one of this study as follows:

4.3.1 What are the Forms of Music in *Omo Ghetto the Saga*?

The entire music track is comprised of pieces specifically composed for the onscreen action and songs which were licensed and put into the plot of the movie, all to serve the purpose of efficiently communicating the drama. The music used in *Omo Ghetto the Saga* can be distinguished into:

- i. Diegetic music aka source music: which is music the characters can hear, play or otherwise manipulate.
- ii. Non-diegetic music: background music which exists out of the realm of the characters, and exclusively for the audience to listen to, so as to influence their emotional reaction to a scene.

The non-diegetic music used in the film were mostly instrumental, while the source music consisted of both instrumental and vocal, cutting across a variety of genres from highlife to Juju to Pop, from the analysis of the data above, It can be deduced that the form of the score of *Omo Ghetto the Saga* is a hybrid film score. Mathias (12) says the hybrid score contains live music and electronics mixed together, it features elements of a developmental score and also features elements of a leitmotiv score, a developmental score because it uses the main title to serve the same function as the exposition section of the film setting the mood for the film and presenting a musical material to be used throughout the score.

The basic idea of a leitmotiv score is having a unique or different melody or motif for each character in a film, and it is a musical material which is easily recognizable by the audience. The melodies or motifs can be repeated in various forms each time the character appears on screen. *Omo Ghetto the Saga's* score featured some elements of the leitmotiv, some instrumental sounds in its several variations was associated with embarrassing, awkward, sinister, and comical situations. Also the hip-hop tune with a heavy rhythmic section was associated with the dangerous adventure brought on by Lefty and her gang. Therefore, even though each character in the movie did not have a specific melody or motif, certain important characters and situations were punctuated by a certain motif. Variations of this motif gave a hint of the character's inner unspoken emotions or gave a clue to the atmosphere of a particular scene. The music used in *Omo Ghetto the Saga* served different functions including establishing a physical location of the scenes and even setting the time period. The music was also used to alert the audience through different social classes, and also used to create psychological moods, and empathetically reveal the unspoken thoughts and feelings of a character.

The music also served the function of building anticipation for subsequent action, in scenes where the music changed before the scenes changed creating tension as the audience has no idea what is about to follow. The music also served to create emphasis

on movement, for example, the scenes which involved running were accompanied by fast tempo music, and bass which provided driving rhythms that infused the scenes with momentum, keeping the audience gripped. Generally, the music aided the overall structure of the film, such as creating continuity from scene to scene, and use of leitmotifs, all of which helped in driving the movie's narrative.

4.3.2 What is the Dramatic Essence of Music in *Omo Ghetto the Saga*?

The dramatic essence of the music in the film is important, as it gives a dramatic effect to certain scenes in the film, Stevens (24) states that incorporating music into film can make the final cut more interesting, and allows the audience the ability to connect emotionally to the characters and their situation. In some cues the song "movement" a recurring sound would always come up which gave certain tension and mood to the scenes on screen. This sound is normally associated with Lefty and her gang, the sound is essential because it makes the scene dramatic. The cue 0:59:07-0:58:28 where Lefty's gang came to her mother's birthday party dressed properly, the song changes briefly then goes back a Yoruba party song, the change of song was to indicate the moment one of the ladies fell displaying their uncouth attitudes, it gave a comic feel to the scene and made it funny, reminding the audiences the true nature of Lefty's gang members. Towards the end of the film, during the fight scenes the music

built the rising tension along with the actions, and it had the ability to draw the audience attention because the scenes could be felt more intensely through the music.

4.3.3 How does the Music in *Omo Ghetto the Saga* Conform to International Best Practice of the use of Music in Film?

The use of music in *Omo Ghetto the saga* conforms to the international best practices in terms of the functional use of music all through the film. As noted in 0:00:21-0:01:45 and 0:03:33-0:03:53 respectively in 4.2 above, music is used to set the mood and tone of the film, specific musical themes used to accompany specific characters and settings, music was also used as means to describe the physical location of the film, used to depict the social class of the characters in the scenes, used to create continuity from scene to scene, and used to create tension.

However, the application of music in *Omo Ghetto the Saga* does not adequately measure up to the international best practice in its use of the leitmotiv, as it was not fully utilized in terms of variations of the theme to give the hint of characters' frame of minds and emotions. In 1:45:25-1:50:55 for instance, Lefty discovers what her friends have done and the random song "movement" was not necessary for the scene. The emotion of shock Lefty felt after her discovery was overshadowed by that sound. For the use of source music in some instances in the film, the music and the picture were not properly synced, and the dialogue between the characters sounded static

compared to the source music. As could be seen in 0:44:11-0:44:17, Lefty sings her song, the dialogue in the background static and low. The overall volume mixing levels in relation to the dialogue sometimes the voices of the characters not clear and sounding distant as could be seen in 0:44:11-0:44:17 where the conversation between Ayomide and her husband in the background is not clear and not audible.

Davis (14) opined that paying attention to combining the emotional and rhythmic aspects of a track with a film's unfolding narrative is important. In the film *Omo Getto the Saga*, the composers did well to follow the drama with the music as best they could, as the music served several functions and generally interacted appropriately with the drama. The most undesirable interactions between the music and the drama however came up with the unnecessary scenes where such lively music wasn't needed, for instance, the cue 1:41:56-1:43:38 at the end of the scene to the starting of the next scene they played an afro pop song and the scene introduced was a conflict scene, the song didn't aid the viewers in any way to know the upcoming tension, the song was giving a party vibe, and lasted for a couple of seconds, it was unnecessary and didn't help in the scene change, besides that the editor did well in syncing the scenes all through.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This chapter presents the summary of the findings of this study, the conclusions drawn from the findings, and also the recommendations presented as a result of the findings of the study.

5.1 Summary

This study is an evaluation of the use of music in *Omo Ghetto the Saga*. Music was elaborately applied in the movie, presenting a veritable material for scholarly evaluation of the use of music. The specific objective was to examine the form of music used in *Omo Ghetto the Saga*, examine the dramatic essence of music in the film, the level of conformity to the international best practice of music in the film and the interaction between music and film.

The methodology used in this research was content analysis, which led to a cue by cue analysis of the music used in the movie. After evaluating the music used in

Omo Ghetto the Saga, it was noted that the movie featured a hybrid score which composed of elements of both the developmental score as well as the leitmotiv score.

It can also be said that the music used in *Omo Ghetto the Saga* served various functions including establishing physical location, giving a hint of a character's inner emotions, setting the mood, and connecting unconnected images. Furthermore, an evaluation of the interaction of the music with the drama revealed the interaction between the two, as should be expected for a score specifically composed to accompany the picture, It can be said that the approach the composers used highly conforms to the international best practice in the use of music to efficiently communicate the story and the emotions of the drama.

5.2 Conclusion

Findings of this study reveal that the music used in *Omo Ghetto the Saga* can be distinguished into two categories. The diegetic and the non-diegetic music, with leitmotif score for special characters and situations. The main title was used to set the mood as can be obtained in a developmental score, and the use of music to serve physical, psychological and technical functions.

Music is a very important tool in film production. The type of music used in a film must serve the purpose of efficiently communicating the emotions of the drama.

To that extent, film producers should realize that paying attention to details such as the film score might be a deciding factor between a film that makes impact and one whose message is not properly received.

5.3 Recommendations

The following recommendations were made by the researcher:

1. The audio engineers and sound designers at the mixing stage of a movie should step up their game and be meticulous about volume levels. You want the music to be loud enough to be heard in a movie, but not too loud as to overtake dialogue.
2. Sound designers need to look into the use of frequency filters so as to be able to craft the music to sound believable at all times.
3. Film music composers should also be encouraged in the Nollywood scene so as to push the art of soundtrack production in Nollywood further in the right direction.
4. Since film soundtrack composition gets better with experience, professionals are therefore urged to get involved in highly diversified, multicultural movie styles. This will contribute to the overall growth of the Nollywood industry. It will also give the industry a competitive edge in the larger international stage.

5. It is also recommended that Nollywood directors and producers take "Omo Ghetto the Saga's" use of music as a yardstick, which they should only endeavor to build upon in terms of conformity to the international best practice.

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